

CHIEN-HUI HUNG'S *REFLECTION OF THE FLUTE*:  
THE INTEGRATION OF TAIWANESE AND WESTERN CLASSICAL MUSIC IN  
A CONTEMPORARY FLUTE CONCERTO

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## CHAPTER I – INTRODUCTION

### Study Purpose

In this document I will analyze *Reflection of the Flute*, a concerto written by the Taiwanese composer Chien-Hui Hung, in terms of (a) the Chinese cultural values and philosophy that inspired her, (b) compositional style issues, and (c) the concerto's synthesis of Eastern culture and Western musical techniques. The concerto was commissioned by the National Taiwan Symphony Orchestra for its Twenty-First Century Universal Chinese Concerto Competition. I had the honor of participating in the competition by performing this piece—my first experience with a challenging example of contemporary flute repertoire that utilizes multiple extended techniques. The experience opened my eyes to the potential of contemporary music, and I would like to share my insights in this document.

### Background

Cross-cultural contact has been a central research focus in musicology and ethnomusicology since the late 1970s.<sup>1</sup> With the radical political and sociological changes that took place after World War II, a large number of Asian musicians left their home countries to pursue musical educations in the West. A much smaller but significant group of

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<sup>1</sup> Yayoi and Frederick Lau, ed., *Locating East Asia in Western Art Music*, (Middletown, CT: Wesleyan University Press, 2004), xvii.

Western musicians and composers traveled to various parts of Asia to see what they could learn. Some Western composers sought inspiration and new forms of aesthetics from Eastern cultures.

In many ways these examples of cross-fertilization were built on nineteenth and early twentieth-century cultural exchanges. These exchanges were dominated by the movement of Western art and musical influences to China, Japan, and Korea via Christian missionaries and Western military forces that first arrived in the mid-nineteenth century. There is also a small number of examples of Eastern ideas making their way to the West during this period.

Debussy (1862-1918) and Ravel (1875-1937) are arguably the most noteworthy examples of major composers opening themselves to Eastern aesthetics, influences, and musical concepts. Both composers mentioned hearing the music of Javanese and Balinese gamelan in addition to traditional Chinese and Japanese music during the Expositions Universelle of 1889 and 1900.<sup>2</sup>

In the 1930s, American composers such as Henry Cowell (1897-1965) and John Cage (1912-1992) were inspired by the music of the East. They belong to the small number of musicians and composers experimenting with non-Western musical concepts and techniques in new and unique ways. In addition to introducing new musical sources, they discovered

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<sup>2</sup> Yayoi and Frederick Lau, ed., *Locating East Asia in Western Art Music*, (Middletown, CT: Wesleyan University Press, 2004), 2.

new ways of expanding their compositional languages by forging connections between Western, Asian, and other non-Western cultural influences.<sup>3</sup>

The post-World War II era emphasized a significant movement of ideas from East to West. As stated, this period witnessed rapid growth in the number of Asian musicians moving to Europe and North America for advanced studies. They introduced their host institutions and fellow musicians and composers to many aspects of Eastern culture and music theory. Slowly, a growing number of Asian composers produced works that mixed their Western training with their Eastern roots in terms of musical concepts and aesthetics, thus setting the stage for a synthesis of Western music (and other performance and visual arts) with the spirits of individual Asian countries, as well as the emergence of new types of music containing the cosmopolitan ideas of individual composers.

Starting in the 1960s, new ethnomusicology departments and curriculums in American universities emerged, as did music festivals and conferences emphasizing the integration of Asian and Western contemporary forms. As a result of these interactions, Asian composers started to adopt Western contemporary musical techniques that were commonly used during that decade (e.g., twelve-tone composition and serialism) and to combine them with folk tunes, native instruments, and other sources from Asian countries to produce strongly

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<sup>3</sup> Ibid.

individual styles. Traditional instruments normally used for social or ritual functions were used for their unique colors and sense of novelty, and a small number of composers started experimenting with different combinations of traditional Asian and modern Western musical instruments in their chamber works. Further, composers working with traditional Asian musical forms started to adopt Western notational practices and to use more systematic teaching methods, resulting in standardized musical repertoire and performance practices.

This trend has continued, and as the number of East Asian musicians and composers attending Western graduate and doctoral programs continues to grow, there is greater effort being given to preserving and revitalizing the artistic heritages of their home countries. Of course, these students are being influenced by their foreign instructors. One distinct example is Chinese composer Wen-Chung Chou, who is active in supporting and preserving elements of Asian music and musical cultures that are in danger of extinction. His approach to the fusion of contemporary Western and traditional Chinese aesthetic concepts was profoundly influenced by his European teacher, Edgard Varèse.<sup>4</sup> According to Chou:

Varèse's concept of music as "organized sound" and of sound as "living matter," which in itself is of historic consequence, is, again, a modern Western parallel of a pervasive Chinese concept: that each single tone is a music entity in itself, that

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<sup>4</sup> While Varèse did not directly study Asian music, his approach to timbre and texture resembled Chinese aesthetic values. Wen-Chung Chou and his student-colleagues all shared an aesthetic that treats timbre as a musical element equal to melody, harmony, rhythm, and form.

musical meaning lies intrinsically in the tones themselves, and that one must investigate sound to know tones and investigate tones to know music.<sup>5</sup>

Similarly, Chien-Hui Hung, the focus of this document, was strongly influenced by her Japanese composition teacher, Yoshihisa Taïra, while she was studying in France. Her teacher's greatest influence may have been to present the idea of preserving ones' own artistic and cultural heritage while exploring new music.<sup>6</sup> These and similar instances of cross-cultural stimulation have motivated contemporary composers in many aspects of artistic production and aesthetic consciousness.

## Chapter Preview

The primary focus of this document is the philosophical influences found in Chien-Hui Hung's *Reflection of the Flute* for flute and orchestra. The composition will be discussed in Chapter 3, including the process of writing the piece, the central concept reflecting an Eastern philosophical perspective, and its inspiration reflected in this concerto.

Prior to that discussion, I will present background information in Chapter 2, including general information on Taiwan, a description of Taiwan musical life, and a biography of the composer. The purpose will be to give readers a general idea about where the ideas in the

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<sup>5</sup> Chou, Wen-Chung, "Asian Concepts and Twentieth-Century Western Composers," *Musical Quarterly*, 57/2 (1971): 214.

<sup>6</sup> Tape recorded interview with the author in Indianapolis, November 11, 2009.



piece came from in terms of Taiwanese culture.

The focus of Chapter 4 is a discussion of the fusion between Asian aesthetics and Western classical music influences, with greater emphasis on Chinese elements. In the first part of the chapter, I will focus on the discussion of Eastern classical music and cultural inspiration observed in this piece and give musical examples. In the second I will discuss the Western musical elements that Hung has incorporated into her concerto.

Following this discussion of fusion I will present a guide to performance practices in Chapter 5. Specifically, I will review all of the extended techniques found in *Reflection of the Flute* and provide their descriptions, notations, and suggestions on how to perform each one. I will also include the name of other pieces that use the same techniques. At the end of this chapter I will describe difficulty levels and give performance suggestions.

In Chapter 6 I will discuss my experience in learning and executing extended techniques, how the piece is played, including philosophical aspects of interpretation and performance, suggestions for interpretations, and discussion of the main characteristics of each movement.

A summary, conclusion, and general discussion are presented in Chapter 7. In this chapter I will suggest pieces for further study.

There are two Appendices. Appendix I lists the complete works of the composer.

Appendix II has the flute and piano score, which is included by permission of the composer.

Through this document I hope to introduce a remarkable composition to American musicians, and to give an example of the mixed flavors that reflect the aesthetics and technical characteristics of both Eastern and Western music. Finally, I hope this document can serve as a useful and practical guide to readers and performers who want to play, listen to, and perform this piece.

## CHAPTER II – BACKGROUND INFORMATION

Named *Ilha Formosa* ("Beautiful Island") by Portuguese explorers in the seventeenth century, Taiwan's official name in international political affairs is now the Republic of China. It is located off the southeast coast of mainland China, on the western edge of the Pacific Ocean. It is a crowded space, with its 23 million residents living on a total land area of approximately 36,000 square kilometers (14,400 square miles). Those inhabitants primarily speak Mandarin Chinese or its Taiwanese or Hakka dialects; a much smaller percentage use one of several aboriginal languages. The main religions practiced in Taiwan are Buddhism and Taoism, but it is also home to multiple folk religions.<sup>7</sup> Its major cities—where most musical performances are given—are Taipei, Taichung, and Kaohsiung.

### Musical Life in Taiwan

Most Taiwanese are familiar with four categories of music: aboriginal, traditional Han Chinese, Western, and domestic and international pop. Most contemporary Taiwanese composers incorporate elements from all four categories into their compositions in ways that reflect diverse cultural interests with personal style.

**Aboriginal music** is the oldest category. The earliest inhabitants of the island belong

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<sup>7</sup> <http://eng.taiwan.net.tw/m1.aspx?sNo=0002004>, accessed 4 April 2011.

to ten plains (*pingpu*) and nine mountain (*gaoshan*) tribes. Most aboriginal music is vocal, with instruments playing a distinctly secondary role. Singing is inseparable from daily life. Songs play important roles in religious activities, funerals, and all other kinds of ceremonies.<sup>8</sup>

Today, **Han Chinese traditional music** is primarily performed by Holo and Hakka Chinese, two immigrant groups from south-east China. Performances consist of sung songs, instrumentals, and dance and theater accompaniments. The four main genres of Han traditional music are ritual, *nanguan* (vocal music with instruments accompaniment), *beiguan* (theatrical music performance) and other kinds of vocal music.

Ritual music primarily refers to Buddhist and Taoist ceremonial music—mostly chanting and singing, but occasionally instrumental music created with traditional instruments. *Nanguan* and *beiguan* are two styles of Chinese classical music associated with theater and dance. *Nanguan* is a vocal repertory accompanied by traditional instruments. *Beiguan* instrumentation consists of *guchui* (wind and percussion) and *sizhu* (string) ensembles that support theater lyrics. In general, *nanguan* music is melodic and soft, while *beiguan* music is complex, loud, and associated with theatrical performance.

Other genres of Han Chinese vocal music include folksongs and narratives. Holo and Hakka speakers have their own versions of folksongs. Although many of these songs are no

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<sup>8</sup> Tsang-Houei Hsu and Yu-Hsiu Lu, “Taiwan: Aboriginal Music,” *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 7 April 2011).

longer performed, one genre is still very much alive: *Gezui*, otherwise known as Taiwanese opera, which originated at the beginning of the twentieth century. It is still performed in theaters and on the street.<sup>9</sup>

The earliest instances of introduced **Western music** can be traced back to the seventeenth century, when Taiwan was under Dutch and Spanish control. However, these initial contacts did not last long, and the small amount of music that was introduced—mostly hymns from Dutch Calvinist and Spanish Catholic missionaries—did not endure past the end of colonial occupation. In the mid-nineteenth century Taiwan had a new set of Western visitors, mostly British and Canadian Presbyterian missionaries who established churches and schools, and who taught hymns as part of their religious services. This time Western music took root. Next, from the 1890s until 1949 Taiwan was a Japanese colony, ceded by Ching dynasty rulers following defeat in the Sino-Japanese War. The Japanese government banned all forms of traditional Taiwanese music, to be replaced by a mix of Japanese and Western music taught via a Westernized education system. An important group of native Taiwanese musicians and composers emerged during this period, many of whom traveled to Japan for advanced studies.

Following its defeat in World War II, Japan returned Taiwan to China; in 1949 the

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<sup>9</sup> Chuikuan Lu and Yu-Hsiu Lu, “Taiwan: Han Chinese Traditional Music,” *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 12 April 2011).

Chinese communists gained control of the mainland, and the *Kuomintang* (KMT) party and its supporters fled to Taiwan. Western culture survived the transition, with Japanese-trained Taiwanese musicians allowed to continue their work, joined by a large number of mainland-trained musicians. Many music schools were established during the first decade of KMT control. The dominant musical style of that time was nineteenth-century Romanticism with Chinese melodies, resulting in a pentatonic-romantic hybrid.<sup>10</sup> Since that time, Taiwanese composers who could afford it pursued further education in Europe and America instead of Japan. These individuals became a leading force in art and music in Taiwan upon their return, introducing new compositional techniques from their Western training. Some experimented with avant-garde approaches and contemporary techniques such as atonality, serialism, minimalism, and later, the use of electronics. However, the pentatonic-Romantic mix was never completely abandoned. Instead, it was combined with newly evolving techniques to further express personal style and Chinese cultural concepts.<sup>11</sup>

With the increased interest in native culture and the rising awareness of cultural identity that marked the mid-1970s, a number of students and researchers spent time collecting Taiwanese folksongs, and a significant number of Taiwanese musicians took on the

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<sup>10</sup> As its name suggests, the pentatonic-romantic approach combines Chinese folk melodies based on a five-tone pentatonic scale without semitones with the harmonic structure of late nineteenth-century Western music. This approach makes use of Western instrumentation and harmony, but relies on pentatonic melodies to convey an Asian feeling.

<sup>11</sup> Kuo-Huang Han, "Taiwan: Western Art Music," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 13 April 2011).

responsibility of cultural preservation. As Taiwan gained an economic reputation as one of “Four Asian Dragons,” it could afford to support Western classical music in the form of local and visiting orchestras. It was also a period of expanded systematic music education from elementary to graduate music schools.<sup>12</sup> As a result, musical life in Taiwan became more cosmopolitan, with composers capturing and assimilating Asian traditions into contemporary ways of expression. In summary, while Western music was the last musical genre to be introduced to Taiwan, the country’s economic success and social changes set the stage for it to become one of the most important.

**Popular music** in Taiwan has been strongly influenced by the United States and Japan, with songs recorded and sung in Mandarin Chinese, Holo, English, and Japanese. The past decade has witnessed expanded self-awareness and cultural identity among Taiwanese, and one result has been an increase in the number of locally written and produced pop songs. The most recent songs reflect significant cultural diversity, combining local musical elements such as folksongs with influences from rock and roll, hip-hop, and jazz.

### **Twentieth Century Taiwanese Flute Music**

Since the mid-twentieth century, a large number of Taiwanese composers who studied

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<sup>12</sup> Tzu-Ying Lin, “A Catalogue of Flute Music by Contemporary Taiwanese Composers with Stylistic Analysis and Performance Suggestions for Selected Works” (DMA treatise, University of Texas, 2003), 9.

overseas (especially in Europe and North America) have combined ideas from the Western classical music world with aspects of traditional Eastern culture to create a so-called “Taiwanese New Music” genre. The focus of this dissertation, *Reflection of the Flute*, is a strong example of Western contemporary techniques inspired by Asian philosophical concepts. As researched in Tzu-Ying Lin’s treatise, many major Taiwanese composers, such as Tsang-Hui Hsu, Shui-Long Ma and Hwang-Long Pan, have written pieces for the flute, especially for chamber groups and ensembles, but also for unaccompanied flute and flute-piano duets.<sup>13</sup>

### **Chien-Hui Hung Biography**

Chien-Hui Hung is one of many Taiwanese whose initial experiences in musical composition were in Yamaha music classes. Her formal musical training began at Kuang Jen Catholic High School, where she majored in piano and minored in flute. She later entered National Taiwan University of Arts (formerly National Taiwan Academy of Arts), where she majored in composition, studying mostly with Shiu-Long Ma and Yen Lu, but also learning percussion from professors Tzong-Ching Ju<sup>14</sup> (the founder of Ju Percussion) and

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<sup>13</sup> Tzu-Ying Lin, “A Catalogue of Flute Music by Contemporary Taiwanese Composers with Stylistic Analysis and Performance Suggestions for Selected Works” (DMA treatise, University of Texas, 2003).

<sup>14</sup> The Ju Percussion Group (JPG), founded by percussionist Tzong-Ching Ju in 1986, is the first percussion ensemble established in Taiwan. It consists of 13 percussionists and one composer in residence. Chien-Hui Hung is now the composer in residence in JPG. This is a group devoting itself in performing, education and



Kwang-Yuan Kuo. Hung continued her training in France from 1987 to 1995, where she studied composition with a Japanese composer, Yoshihisa Taïra, at Ecole Normale de Musique in Paris, and with Michel Zbar at Conservatoire National de Boulogne.<sup>15</sup> In 1995 she received her Diplôme Supérieur of Composition from Conservatoire National Supérieur de Musique de Paris, where she studied composition with Alain Bancquart and Paul Méfano, and electronic media composition with Laurent Cuniot.<sup>16</sup>

Hung is currently composer-in-residence with the Ju Percussion Group in Taiwan. She teaches composition at National Taipei University of Arts and Shih Chien University in Taipei. A productive composer, Hung's works include solo instrumental works, chamber music, and orchestral pieces. Her major works for flute include *Reflection of the Flute* (concerto for flute), *L'âme en Fuir* (for flute duet), *Chivalrous Legend* (concerto for flute and timpani), *Lok Lok* (for flute ensemble), and *Legend of Moniang* (concerto for flute)...etc. A complete list of her compositions is listed in the appendix.

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percussion promoting and has become well-known around the world for its innovative blending of East and West, traditional and contemporary.

<sup>15</sup> Tape recorded interview with the author in Indianapolis, November 11, 2009.

<sup>16</sup> Tzu-Ying Lin, "A Catalogue of Flute Music by Contemporary Taiwanese Composers with Stylistic Analysis and Performance Suggestions for Selected Works" (DMA treatise, University of Texas, 2003), 133

### CHAPTER III – PHILOSOPHICAL FOUNDATION

*Reflection of the Flute* was commissioned in 2001 by the National Taiwan Symphony Orchestra for its Twenty-First Century Universal Chinese Concerto Competition. Hung was specifically asked to write a technically difficult piece, and therefore tried to incorporate all known extended techniques for the flute, including flutter tongue, note bending, tongue ram...etc. Hung told me that during the composing process she referred to a catalog of extended techniques to create “pictures” for the music, and then purposefully inserted each technique as she wrote.<sup>17</sup>

As stated in Chapter 2, as a student in Paris, Hung was strongly influenced by one of her composition teachers, Yoshihisa Taïra, especially in terms of integrating different characteristics from multiple cultures. Taïra’s influence led Hung to consider information transmitted via other art forms, including landscape painting and other kinds of Eastern visual arts. Hung therefore learned how to use stories from Chinese literature as background resources as well as for inspiration. Accordingly, most of Hung’s compositions not only make use of challenging techniques; they also require performers to play as if they are telling a story. Hung said that this is a central motivation of hers when writing a piece,<sup>18</sup> and as I will discuss in later chapters, evidence of this approach can be found throughout *Reflection of*

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<sup>17</sup> Tape recorded interview by author, November 11, 2009 in Indianapolis.

<sup>18</sup> Ibid.

*the Flute.*

This piece is a through-composed 18-minute composition consisting of four movements with no pauses between them. According to program notes written by Hung, her goal was to describe shifting scenes of the four seasons—*Spring: The Flute in the Winds* (mm. 1–75); *Summer: The Flute after the Rain* (mm. 76–173); *Autumn: The Flute in the Moonlight* (mm. 174–243); and *Winter: The Flute of the Snow* (mm. 244–310).<sup>19</sup>

Hung uses the extended techniques to create images and atmosphere rather than simply utilize them for technical purposes. For example, she uses aeolian sound<sup>20</sup> in the first movement to imitate the sounds of the wind and Chinese bamboo flute. The main feature in this movement is note-bending, which is a technique commonly used on the bamboo flute in traditional Chinese music.

Hung is unwilling to comment on structural elements because she prefers interpreting and analyzing the piece from a philosophical point of view. Therefore, it is not the primary goal of this document to make a detailed analysis of the piece in a theoretical way. However, I notice that the harmonic approach of this piece is mostly based on pentatonic scales and minor scales. The overall structure consists of four movements played without pause. Each movement has an individual character and structure. The first and fourth movements are

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<sup>19</sup> Chien-Hui Hung, “*The Reflection of the Flute*,” Score, Program notes, 2001.

<sup>20</sup> Wind sound or breath tone.

through-composed, the second movement is clearly an A-B-A' form and the third movement is also an A-B-A' form and includes a cadenza.

### **Central Concept – The *I Ching***

Chinese culture plays an important role in all of Hung's compositions, but especially in *Reflection of the Flute*. Two products of Chinese culture that Hung frequently cites are the ideas of the ancient philosopher Lao-Tzu (老子) and the *I Ching* (易經), also known as *The Book of Changes*. The list of operas and dramas based on the ideas of Lao-Tzu, the *I Ching*, and other works of Chinese literature is very long—it includes *Wang, ZhaoJun* (王昭君) and *The Tale of the White Snake* (白蛇傳). These works have resulted in a rich body of incidental music.<sup>21</sup> Hung told me that these and other examples of incidental music inspired her to focus on storytelling and creating images in the minds of her listeners.

Hung also reminded me that in ancient times, music and language were directly disseminated within and across generations from master to disciple and from parents to children instead of through recordings or written scores. Therefore, music and language were occasionally transformed according to the cultural trends of the time and people's daily

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<sup>21</sup> Tape recorded interview by author, November 11, 2009 in Indianapolis.

life activities.<sup>22</sup> This is an example of music as an improvisational and natural form of performance—another important concept in Hung’s approach to composition.

### **The *Tao and Yi* Concepts**

The *I Ching* is considered a central work of Taoism. In order to understand the philosophy of Taoism, it is necessary to understand the meanings of related terms such as *yi*, *I Ching*, and *yin and yang*. The word *yi*, written as “易” in Chinese, is translated as “change.” The word *Tao* (道) is translated as “the universal law by which changes occur.” *Yi* was adopted by both Taoists and Confucianists as being central to their interpretations of how the world works (or should work). Originally *The Book of Changes* was used for divination purposes, but it evolved into a comprehensive philosophical system explaining nature and the universe. The book is considered one of five canonical Taoist texts. According to the *I Ching*, all changes and transformations in the universe are the result of interactions between two primary forces that have oppositional roles: *yin* and *yang*. *Yin* is considered the negative, passive, and weak or female element, while *yang* represents the positive, active, and strong or male element. These two contrasting forces are constantly pushing and pulling against each

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<sup>22</sup> Ibid.

other as phenomena change.<sup>23</sup> While all things are constantly changing and changeable in the universe, Taoists believe that their underlying principles are constant and unchangeable. This is why *yi* is sometimes viewed as having an element of invariability.<sup>24</sup>

According to Manuel Dy, the word "I" (written in Chinese the same way as *yi*, 易) has three meanings: ease and simplicity, change and transformation, and invariability. In terms of Taoist/*I Ching* principles, these are expressed as simplicity, variability and persistence.<sup>25</sup> Regardless of how complex or intricate something appears to be, **simplicity** remains the fundamental principle underlying everything in the universe. However, since nothing stays the same in the universe, simplicity is accompanied by **variability**. **Persistence** reflects the centrality and constancy of the law of change. Furthermore, Taoists believe that change tends to occur in cycles—for instance, the cycles of day and night and the four seasons.

According to the sinologist Hellmut Wilhelm,

Change is not something absolute, chaotic, and kaleidoscopic; its manifestation is a relative one, something connected with fixed points and given order.<sup>26</sup>

His collaborator and co-author, Richard Wilhelm, has his own take on the meaning of

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<sup>23</sup> Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City, Philippines: New Day Publishers, 1983), 11-17.

<sup>24</sup> Inwha Kim, "The integration of Eastern and Western cultural elements in Isang Yun" (DM treatise, Indiana University, 2007), 19-20.

<sup>25</sup> Dy, Manuel B., Jr. *The Chinese View of Time: A Passage to Eternity*. Chapter XX. Retrieved on: June 29, 2011

<sup>26</sup> Hellmut and Richard Wilhelm, *Understanding the I Ching: The Wilhelm Lectures on the Book of Changes* (Princeton, NJ: Princeton University Press, 1995), 33.

“change”:

It is certain that the world of being arises out of [its] change and interplay. Thus change is conceived of partly as the continuous transformation of the one force into the other and partly as a cycle of complexes of phenomena, in themselves connected, such as day and night, summer and winter. Change is not meaningless but subject to the universal law, *Tao*.<sup>27</sup>

*Yin* and *yang* also have multiple meanings. They were originally used to describe the interconnectedness of polar or contrary forces in the natural world, and how they give rise to each other in turn. These opposing forces therefore only exist in relation to each other—that is, they are not only contrary, but also complementary, and one cannot exist without the other. The two concepts serve as the origins of many branches of traditional Chinese science and philosophy, and are central principles of multiple forms of Chinese martial arts and exercise such as *baguazhang*, *taijiquan* (*tai chi*), and *qigong* (*Chi Kung*), as well as of *I Ching* divination.<sup>28</sup> As mentioned earlier, according to the principle of *yi*, everything in the world is the result of a combination of oppositional forces. In music, feminine, weak, earthly and passive *yin* represents the force of quiescence, while masculine, strong, heavenly and active *yang* represents a force of movement.<sup>29</sup> When applied to music, these forces can be expressed as contrasts in register, dynamics, and rhythm—contrasts that can exist

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<sup>27</sup> Richard Wilhelm, introduction to *The I Ching or Book of Changes*, Ivi.

<sup>28</sup> Robin R. Wang, “Yinyang (Yin-yang),” *Encyclopedia of Philosophy*, updated 10 September 2006, <http://www.iep.utm.edu/yinyang/#H1> (accessed 26 May 2011).

<sup>29</sup> Inwha Kim, “The integration of Eastern and Western cultural elements in Isang Yun” (DM treatise, Indiana University, 2007), 20.

simultaneously to present antithesis, or to indicate the circumstances of stillness and motion occurring at the same time.

Regarding Taoism's principle of universal change, in music the motivic development is usually determined by rules that we refer to as "form," that is, the process through which music theory is used to analyze the development and transformation of motivic materials. Similar logic conceptualizes change as continuous transformation—often expressed in musical works as a cycle or cycles. For example, in a standard classical sonata, material presented in exposition section is often developed to an extreme in the development section, and released in the recapitulation section—a musical rule that represents a cycle. Examples can even be found within the same short section. Usually after a musical phrase reaches a high-intensity climax, the composer tends to smooth things out and reduce the tension in terms of dynamics, register, rhythm, or timbre. At some point the cycle begins anew by building toward another climax—an example of the daytime/nighttime type of cycle.

### ***The I Ching and Reflection of the Flute***

Chien-Hui Hung is not the first composer to be inspired by the *I Ching*. Isang Yun's *Shao Yang Yin* for cembalo and *Tuyaux Sonores* for organ are among many examples reflecting the influence of Chinese philosophy. John Cage used the trigram (卦) divination chart



system from the *I Ching* to compose his large piano work *Music of Chances* (1951). Specifically, he applied the trigrams to large charts of sounds, durations, dynamics, tempi, and densities. Many of Cage's compositions after 1951 used "chance" procedures, the system he derived from the *I Ching*, including *Atlas Eclipticalis* (1961-62) and a series of etudes: *Etudes Australes* (1974-75), *Freeman Etude* (1977-90), and *Etudes Boreales* (1978).<sup>30</sup> However, the *I Ching* has exerted different impacts on different composers. Cage derived a concrete divination system from the *I Ching*, while Chien-Hui Hung has responded to the philosophical aspects of the *I Ching* and Taoism.

The first indication of Hung's inspiration from the *I Ching* in *Reflection of the Flute* is found in the layout of the four movements. According to the program notes written by Hung in 2001, the titles of the four movements in this concerto correspond to the four seasons, starting with spring. Her motivation was to express the principle of constant change emphasized in the *I Ching*. The second indication is heard in the idea of interdependency between stillness and motion as presented in the first and third movements of the piece, symbolizing the contrasting forces of *yin* and *yang* pulling and pushing against each other.

The piece starts quietly as an expression of stillness that represents the female *yin*. Although the non-stop movement of developing materials is representative of a male *yang*

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<sup>30</sup> James Pritchett and Laura Kuhn, "Cage, John." *Grove Music Online*. *Oxford Music Online*, <http://www.grovemusic.com> (accessed 31 May 2011).

characteristic, the music eventually returns to tranquility, presenting stillness as closure—stillness that echoes the opening bars of the first movement. Taking a closer look at the beginning of the first movement, we find a static atmosphere in terms of pitch—an E on both the flute and the accompanying instruments. The stillness is presented by sixteenth-note triplets in *pp*, which return after four beats of silence, although sped up and pushed to a tremolo.

### Example 3.1

Transition from stillness to motion in the opening piano part in the first movement of

*Reflection of the Flute*, from mvt. I, mm. 1–3



The same movement from stillness to motion is also found in the flute part, which starts on an E followed by a glissando to D#. After three measures of almost no motion on top of a tremolo played by the accompaniment, it is as if the pitch gets pushed down to D# via a series of shortened rests between the opening Es. Instead of going directly from triplets to tremolo (as in the accompaniment), the flute part is designed as an accelerando approach to the tremolo in m.8. Next comes a surprisingly sudden and complex movement up a pentatonic scale in the first part, followed by the first half of an F major scale. In

summary, the music begins with stillness, goes to an extreme in m. 9, and then just as suddenly returns to stillness in m. 10.

### Example 3.2

Movement from stillness to motion in the flute part in the first movement of *Reflection of the Flute*,

from mvt. I, mm.1–9



Between m. 10 and m. 15 there is an extended relationship between stillness and motion in the flute part, which once again starts on the E, but with the player bending the note above and below E, creating a sense of instability. After a tremolo presented in the third interval followed by a mixed scale (once again, pentatonic + part of a major scale), the motion idea reaches its extreme in m.15 and returns to stillness at the pitch of B. However, the piano accompaniment remains at a tremolo throughout this section as the flute part becomes increasingly intense and aggressive. More notes are gradually added and introduced. The relationship between the contrasting forces of stillness and motion is further developed

throughout the rest of the first movement, with the development affecting register, rhythm, dynamics, scale type, and tone color, all based on the motivic elements presented in the opening of the movement (mm. 1–16)—in other words, the motivic introduction.

Sometimes the stillness extends beyond a sustained note, to be presented in the form of a rest, thus creating the extreme stillness of silence. In spite of the complexity of these multiple musical elements, the music still adheres to the *simplicity* principle of the *I Ching*.

Regardless of how complex things become, the fundamental law of simplicity is in charge of all change. In music it is possible to use the basic motive as the fundamental role, taking charge of change and filling the music with variations constructed with small motivic materials. In other words, everything is governed under a principle, and things exist for their own reasons—an example of *yi*.

A similar concept is presented in the third movement. At m. 183, the starting B note represents the passive, weak *yin*, with multiphonics building tension and leading to the creation of c2 and c3, both of which represent the stronger, louder *yang* dynamic. Here the multiphonics intensify the tone color.

### Example 3.3

*Yin-yang* relationship, from mvt. III, mm. 183–186



Further, the intervals created by the multiphonics in the third movement are mostly dissonant (e.g., a 2<sup>nd</sup>, 9<sup>th</sup>, and diminished 5<sup>th</sup>). These represent the most intense dynamics, with the greatest number of notes played in each phrase. Once again, when the most intense point is reached, it is immediately followed by a sharp decrease in dynamics, a lowered register, and reduction in the number of notes to single notes at the end of each phrase. This is yet another example of the *yin-yang* concept: as soon as something reaches its extreme, it reverses its course to move in the opposite direction. In mm. 214–224 this movement is in the opposite direction, but the reversal principle remains the same.

In summary, the third movement of *Reflection of the Flute* consists of multiple examples of transition between stillness and motion, representing the interchange between *yin* and *yang*. Yin is represented in mm. 174–194, *yang* in mm. 195–209, *yin* again in mm. 210–229, and *yang* once more in mm. 230–243. All of this activity is inspired by the *yi* concept that states “Change in the world tends to repeat itself, which creates a cycle such as day and night.”

## CHAPTER IV – FUSION

### Integration of Eastern and Western Classical Music

This chapter will have more discussion on Chinese elements and a small section on the Western Classical musical elements. There are many compositional strategies through which Chinese cultural resources are injected into predominantly Western musical contexts, resulting in a kind of cultural fusion. The focus of this dissertation, Chien-Hui Hung's *Reflection of the Flute*, is a strong example of this phenomenon; it is one of many compositions for full orchestra, percussion ensemble, and chamber ensemble that synthesize East Asian and Western traditions. Looking at Hung's works, one quickly notes, that except for percussion, they are mostly written for Western instruments. Her pieces mimic Western genres such as standard orchestral works, string quartets, and woodwind quintets, among others. Her European experience and early studies with Western-trained teachers in Taiwan provided her with the requisite Western classical music techniques. However, her music has a definite traditional flavor that always evokes Asian images, a result of her resistance to restrictions imposed by Western compositional approaches such as twelve tone serialism. In one of her recent percussion ensemble works, *Mu Kuei-Yin in Percussion*, (披京展擊), she uses traditional East Asian instruments from Chinese theater in addition to Western instruments to create a cosmopolitan mix. Furthermore, Hung expresses her understanding of traditional

Asian music in her concerto by utilizing such essential Chinese musical elements as frequent repetition or variation on a small motif, moving around a single note in the form of bending, imitating the timbres of East Asian instruments, and the use of Chinese scales.

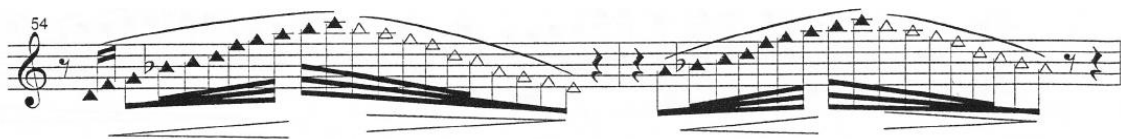
## Eastern Classical Music and Cultural Inspiration

### *1. The Chinese Artist's Affection for Nature*

In this section I will describe the East Asian cultural musical elements that Hung incorporates in *Reflection of the Flute*. Her inspirations appear to include Chinese calligraphy, painting, and images of nature. The beauty of Chinese painting, especially landscape painting, comes from its brushwork. Hung seems to be able to make musical phrases that are inspired from this brushwork. Each movement features various image of nature, such as wind, rain, moonlight and snow. The image of wind is depicted in the first movement by the flute playing airy sound with an *accelerando* gesture; the example of wind is also seen in the fourth movement by the flute playing trills with thirty-second notes.

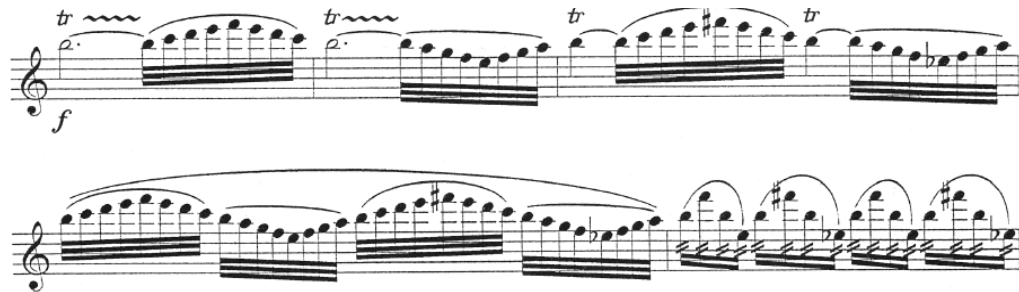
Example 4.1

Mvt. I, mm. 54–55



### Example 4.2

Mvt. IV, mm. 266–270



As mentioned in chapter three, according to the program notes of this piece written by the composer, the second movement is depicting a scene after the rain. This is shown by the flute and the piano accompaniment playing constant sixteenth-notes.

### Example 4.3

Mvt. II, mm. 76–79



The image of moonlight is depicted in the third movement by the flute playing multiphonics which make the tone pale and weak.

### Example 4.4

Mvt. III, mm. 190–193





The image of snow in the fourth movement is depicted by the accompaniment by playing swirling sixteen-note punctuated by the flute playing tongue-ram and pizzicato techniques in the fourth movement.

#### Example 4.5

Mvt. IV, mm. 244–247

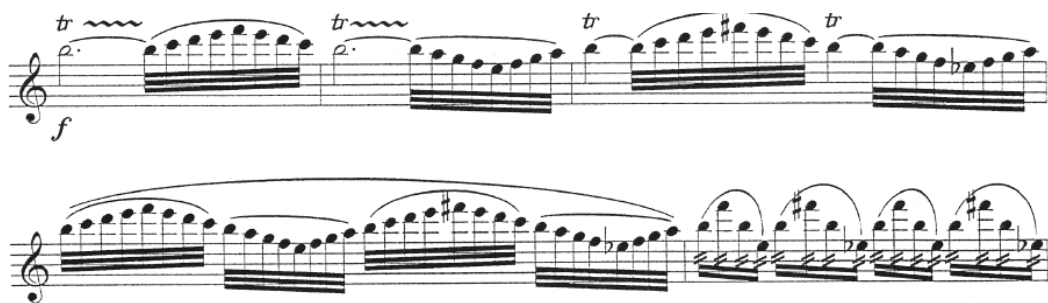


It is easy to see how these sources are based on a creative mind.

The poetry in the piece reflects inspirations from Chinese brushwork—especially landscape painting, which emphasizes the beauty of nature. The wind-like trills and thirty-second notes are similar to the precise brushwork representing wind as expressed in the fourth movement.

#### Example 4.6

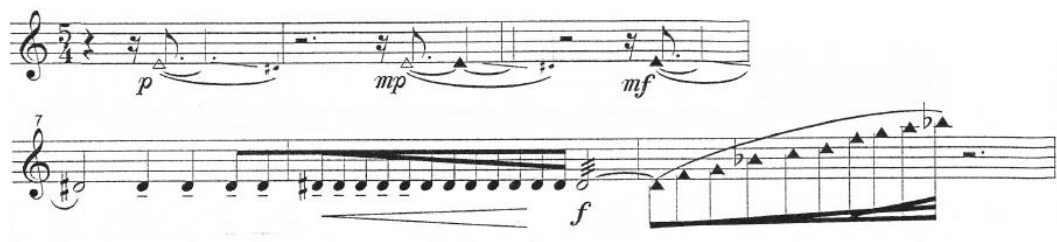
Mvt. IV, mm. 266–270



Brushwork also applies to Chinese calligraphy and calligraphy is considered one of China's highest art forms. The musical example above illustrates the precise brushwork of calligraphy. As with the most elegant of calligraphic works, Hung's images are simple but flexible, and express different meanings via slight variations. The images are not precise close-up representations of objects, but simplified images capable of triggering the imagination of the viewer or listener to suggest meaning. Each phrase-shape in Hung's concerto, just like each brushstroke in a work by a master calligrapher, contains life and energy.<sup>31</sup> For example, note the opening of mvt. I, mm. 4–9, slight variation of glissando from E-D# reminds me of brushwork of painting.

#### Example 4.7

Mvt. I mm. 4–9



## 2. Chinese Traditional Music (Festival Celebration Music) in mvt. II

Throughout her work one can't help but note Hung's interest in festival and celebration

<sup>31</sup> Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City, Philippines: New Day Publishers, 1983), 23–28.

music. In this piece, the style expressed in mvt. II is lively, full of energy and excitement, which is expressed with small rhythmic units within a tight rhythmic organization. The style recalls the music commonly used during the most important Chinese festivals, including Spring and Lantern Festivals and local temple fairs. In *Reflection of the Flute*, sixteenth-notes dominate the second movement, which is very different from the other three movements. In most passages in the second movement, sixteenth-notes are continuously played by either one section of the orchestra or the flute soloist. In addition, percussion is much more prominent in mvt. II compared to the other movements, reflecting the important role that percussion instruments play in Chinese ceremonies, celebrations, and festivals. The texture in this movement is much denser and more intense compared to the other movements, much like festivals themselves and the music that accompanies them.

#### Example 4.8

Mvt. II, mm. 151–156, sixteenth-note motive



### ***3. Chinese Traditional Instrumental Techniques***

In this piece, Hung uses a modern Western flute to imitate Chinese bamboo flute sounds, creating a mix of Western and Eastern images. The Chinese bamboo flute, called the *dixi*, is a transverse flute made of bamboo. The *dixi* is widely used in Chinese folk music, Chinese opera, and modern Chinese orchestras. Its simple structure consists of one blow hole, one membrane hole, six finger holes, and two pairs of holes at the bottom end for pitch correction (as well as for attaching decorative tassels). A distinctive feature of the *dixi* is its membrane hole, which is covered by different types of membranes, such as bamboo skin or onion skin. These membranes produce a buzzy sound, especially in the high register. The traditional flute is made of bamboo, which produces a tone that is distinct from those made of wood or plastic. Its portability and ease of construction has long made the *dixi* a popular instrument among rural Chinese. However, classical pieces are still being written for the instrument, and it has a ubiquitous presence during Chinese festivals.<sup>32</sup> Chinese bamboo flute music is characterized by irregular intervals in various keys and modes, pitch gradations via different types of vibrato and glissando—all giving the *dixi* a unique characteristic. Vibrato is produced by covering and uncovering the finger holes from slow to fast and fast to slow; glissando is produced by sliding on and off the holes.

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<sup>32</sup> *DiXi-Chinese Flute on the Web*, available from [http:// www.chinese-flute.com](http://www.chinese-flute.com); Internet; accessed 10 June 2011.

The modern flute is flexible enough to imitate bamboo flute sounds. In *Reflection of the Flute* there are techniques, such as 1) simultaneous singing and playing as seen in example 4.9, from mvt. IV, mm. 299–302, which produces a buzzy sound; 2) using alternate fingerings to produce mellow multiphonics as in example 4.10, from mvt. III, mm. 190–193<sup>33</sup>; 3) varied depth and speed of vibrato, as indicated by the composer, as in example 4.11, from mvt. III, mm. 236–243; 4) glissando, which is note bending, either upward or downward, as in example 4.12, from mvt. I, mm. 10–12.

#### Example 4.9

Mvt. IV, mm. 299–302



#### Example 4.10

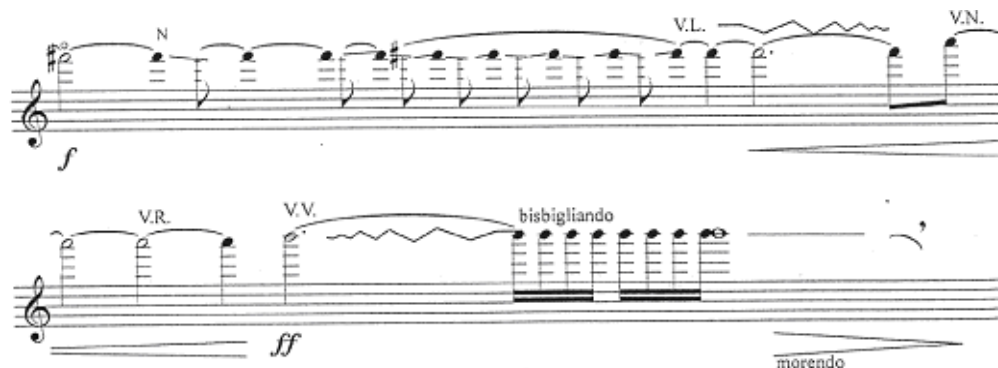
Mvt. III, mm. 190–193



<sup>33</sup> Without the use of special fingering, a modern flute can sound exceptionally bright and sharp in the higher registers.

Example 4.11

Mvt. III, mm. 236–243



Example 4.12

Mvt. I, mm. 10–12



The bisbigliando technique<sup>34</sup> used in example 4.13 is a combination of an ascending glissando and an accelerating rhythm. This is more imitative of a traditional Chinese instrument technique associated with the *pipa* or *guzheng*. The *pipa* is a four-stringed instrument that is sometimes called a Chinese *lute*.<sup>35</sup> The *guzheng* is a zither-like plucked instrument. It is similar to other Asian instruments such as the Japanese *koto* and Korean

<sup>34</sup> A special tremolo effect on the harp in which a chord or note is rapidly repeated at a low volume.

<sup>35</sup> *Chinese pipa—A four-stringed lute*, available from <http://www.philmultic.com/pipa.html>; Internet; accessed 10 June 2011.

*gayageum*.<sup>36</sup> To imitate the sounds of these stringed instruments, flute players must use many types of ornamentation including pitch gradations, varied vibrato, glissando and bisbigliando techniques. In example 4.14, a long note usually ends a quarter-tone lower by note-bending to imitate the pitch gradations of the guzheng. In example 4.15, the microtonal pitch is also an imitation of the pitch gradation of the guzheng. In example 4.16, there are three different techniques: varied vibrato (V.R. and V.V.), bisbigliando and glissando.

#### Example 4.13

Mvt. III, mm. 230–231



#### Example 4.14

Mvt. I, mm. 4–6



#### Example 4.15

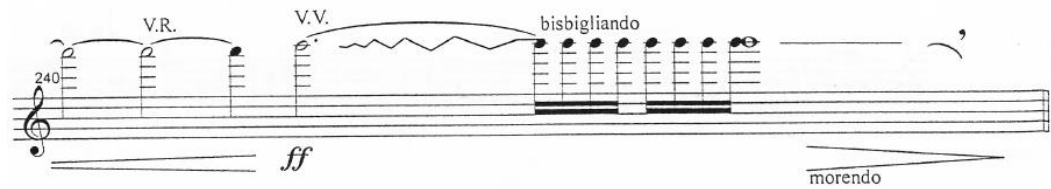
Mvt. I, mm. 10–12



<sup>36</sup> *Traditional Chinese music instruments*, available from <http://www.philmultic.com/home/instruments/>; Internet; accessed 16 June 2011.

#### Example 4.16

Mvt. III, mm. 240–243



Hung uses these various techniques throughout *Reflection of the Flute* to reproduce the typical sounds of plucked string instruments. A clear example is found in mvt. III, especially mm.230–243. This section is presented as a cadenza in which the soloist interprets the section without accompaniment. However, since Hung wrote out a precise rhythm, performers have limitations to their freedom. With too much flexibility, the composer's intentions can easily be lost.

#### 4. “Central Tones” as Musical Entities

As Isang Yun<sup>37</sup> has observed, a note is not just a note in Chinese music—the essence of each note is to be used as a means of expression:

“In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us the single note is alive in its own right. Our notes can be

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<sup>37</sup> Isang Yun, a well-known Korean-born composer who made his later career in Germany. In Europe and the US Yun had a distinguished reputation as a composer of Western avantgarde music with elements of Korean traditional music.



compared to brush strokes as opposed to pencil lines. From beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as a means of expression.”<sup>38</sup>

Therefore, thinking in Chinese music or language, each note has its own life, and an embellishment around a single pitch is a common characteristic in traditional Chinese instruments, so the single note function in Chinese music as central tone. Compared to the Western concept of a single note, it is unusual to find pure, sustained notes in Chinese classical music. Performers of Chinese music are specifically trained to add ornamentation, mostly pitch bending, at the end of sustained notes. It is well-known that in the Chinese language, the same syllable can have multiple meanings depending on which one of four pitch-shapes is used. In the same manner, Chinese musicians can convey various meanings through subtle inflections in the form of pitch, timbre, vibrato, and dynamic changes. This idea of inflecting of central tone is especially effective with certain Chinese instruments and contemporary composers are known for trying to create the same sounds and emotions using modern Western instruments.

As a technically complex piece, *Reflection of the Flute* is filled with embellishments of central tones. I have categorized the following examples in terms of technique and the

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<sup>38</sup> Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City, Philippines: New Day Publishers, 1983), 46.

following list provides more examples of techniques already mentioned.

a) note bending/glissando: mvt.I: mm. 4–7, mm. 10-12, m. 15, mm. 22-23, mm. 27-30, mm. 50-51, mm. 59-61 and mm. 65-66; mvt.III: mm. 196-197, mm. 199-200, mm. 202-203, m. 204, and mm. 236-238; mvt.IV: mm. 252-253, m. 256, mm. 259-260, and mm. 297-304.

b) bisbigliando: mvt.I: m. 8, m. 20, m. 25, m. 28 and m. 46; mvt.III: mm. 227-231 and mm. 241-243.

c) varied vibrato: mvt.I: mm. 65-66 and mm. 73-75; mvt.III: mm. 238-243.

d) varied tone colors: mvt.I: mm. 70-72 (different fingerings for C pitch); mvt.II: mm. 102-103 and mm. 171-172 (change from regular to harmonic fingering); mvt.III: mm. 183-194 (different multiphonics centered around B pitch); mvt.IV: mm. 288-290 (tremolo created by moving back and forth between regular and alternate fingerings).

An extension of the concept of central note is central pitch, which organizes the pitch centers of the movement in the following way. In the first movement pitch E is the foundation for development, while in the third movement pitch B dominates. In the second movement, F# is emphasized, but E and B are also recognizable. Pitch B governs the first half of the fourth movement, but as the intensity grows the pitch is raised to C; the climax of the entire concerto is the highest note, C4, followed by a harmonic C played by the flute and first violin, which concludes the piece.

### ***5. Use of Traditional Chinese Melodic Patterns (pentatonic scale)***

Historically, Chinese musicians and composers have used multiple scale and pitch structures with a dominant five-tone pentatonic system, as opposed to the heptatonic (seven-note) major and minor scales that most Westerners are familiar with. This five-note principle is found in music from many parts of the world; gamelan is one of the best-known examples, as are several pieces written by Claude Debussy. While Hung uses many Western compositional techniques in *Reflection of the Flute*, pentatonic scales and natural minor mode are used the most, especially in mvt. II. For instance, in example 4.17, a natural e minor mode is implied, with an emphasis on the note of the fourth and fifth; in example 4.18, a pentatonic scale, consisting of notes of A-B-C#-E-F#, is presented with the essential interval relations of major second and minor third. This combination is what makes the concerto sound exotic and special compared to other well-known concertos in the flute literature.

#### **Example 4.17**

Mvt. II, mm. 76–80



### Example 4.18

Mvt. II, mm. 83–89



### Summary of Standard Western Musical Elements Used in This Concerto

1. *Reflection of the Flute* is written using Western notation and is performed on Western instruments.
2. Although the concerto has no pauses between movements, it clearly has a four-movement layout similar to multi-movement Western concertos.
3. The musical form in some of the movements of this concerto is inspired from Western musical form. For example, the second movement is an A-B-A' form (section A in mm. 76–103; section B in mm. 104–144; section A' in mm. 145–173); the form in atmospheric mvt. III is A-B-A'-cadenza (section A in mm. 174–194; section B in mm. 195–209; section A' in mm. 210–229; cadenza in mm. 230–243).
4. Cadenzas, commonly inserted at the end of movements in Western concertos, are

found at the end of the first and third movements of *Reflection of the Flute*. These cadenzas allow performers to show their virtuoso techniques.

5. The orchestration for this concerto is standard for Western concerto accompaniment, but Hung employs special techniques with modern instruments to bridge cultures and musical worlds.<sup>39</sup>

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<sup>39</sup> Standard western orchestration consists of (wind and brass) piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, and 1 tuba; percussion; and (strings) violin I, violin II, viola, cello, and contrabass. For comparison, contemporary Chinese orchestration is based on the Western model, but with Chinese instruments either added or substituted for Western instruments. Further, today's Chinese orchestras tend to include a Western cello and double bass. The four main sections of a modern Chinese orchestra are grouped according to the way they are played: bowed strings (including the Western bass section), plucked strings, woodwinds, and percussion.

## CHAPTER V – GUIDE FOR PERFORMANCE PRACTICE

When Chien-Hui Hung was commissioned to write a piece for a flute concerto competition, she was specifically asked to write a technically difficult piece. She responded by adding as many extended techniques as possible in her composition. In this chapter I will review all of the extended techniques found in *Reflection of the Flute* and give their notations, descriptions, and suggestions on how to practice and perform each one. I will also include the names of other solo flute pieces that use the same technique to help readers who want to explore them further. All pitches are identified within the flute pitch range, instead of international pitch notation.

### Extended Techniques

#### First Movement

##### 1. Airy sound ( $\Delta$ Aeolian)

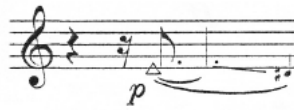
This term is explained by Hung in an attached explanation sheet. Commonly called “breath tone,” this is considered an unfocused sound. It is similar to an extended technique known as a “residual tone,” which is more of a hissing sound. Airy sounds are used to imitate the wind. The volume of airy sound is limited; they can be very soft, or as loud as *mf*.

When making this sound, performers must aim for a relaxed embouchure and a

wide-open aperture. It is easier and more effective to turn the flute slightly outward to prevent too much air from entering the embouchure hole, and avoid causing a normal tone to speak. Further, performers may want to form a vowel with their mouths by saying the syllable “shu” to create an obstacle with the tongue, thus forcing out the air stream as needed to create the desired tone.

#### Example 5.1

Notation for an airy sound in mvt. I, m. 4



#### 2. Airy sound + part of a real tone (▲ aeolian and note)

As the name suggests, this is a very unfocused sound, with just a touch of an actual tone to be captured by the listener. Because of the presence of a real tone, this technique is slightly louder than a simple airy sound. But performers need to use a similar technique to produce it, the main difference being to not turn the flute outward as much, thus allowing more air to enter the embouchure hole to produce a tone. Forming the “shu” syllable is still considered a good idea for practicing this sound, but without pushing out as much air as when producing a real tone. Another way to say this is that the embouchure is more focused

compared to the airy sound.

### Example 5.2

Notation for airy sound plus part of an actual tone in mvt. I, m. 61



Other pieces that use this technique include

- Gentile: *Pour Pierre-Yves*
- Gentilucci: *In Acque Solitaire*
- Holliger: *Sonate (in)solit(air)e*
- Nunes: *Aura*
- Offermans: *Tsuro-no Sugomori (The Nesting of Cranes)*
- Sollberger: *Quodlibetudes for Solo Flute*
- Takemitsu: *Voice*

### 3. Glissando (\/)

Also known as “note bending,” glissandos can occur in different intervals and can be produced in an upward or downward direction. There are two types of glissando: embouchure and finger. While the player can use an actual mechanism to make this sound (the Brannen Brothers’ “Glissando Headjoint”), the large majority of players use



embouchure and finger glissandos.

Embouchure glissandos are used with smaller glissandi. Notes go flat when the amount of injected air is reduced, which helps with descending embouchure glissandos. When the amount of air support and air speed are increased, the notes go sharp, which helps with ascending glissandos. Another technique is to turn the flute inward to produce a descending glissando or outward to produce an ascending glissando. Finger glissandos are easier to produce on open-hole than closed-hole flutes. Many glissandi can be produced through the use of auxiliary fingerings such as harmonic fingerings and trill-key combinations. For today's players there are many texts available on auxiliary fingerings, including Robert Dick's *The Other Flute* and James Pellerite's *Modern Guide to Fingerings for the Flute*.

To become familiar with how smoothly one's fingers should move when executing a finger glissando, players need to make quarter-tone changes by sliding the finger along individual keys in order, and then try to add one note each time. For ascending glissandi, the finger is slowly pulled toward the back so that the hole is completely uncovered before the ring key is finally opened. The process is reversed for descending glissandi.

### Example 5.3

Notation for note bending in mvt. I, mm. 50–51



### Example 5.4

Notation for finger glissando in mvt. I, mm. 65–66



Other pieces that use this technique include

- Clarke: *Zoom Tube*
- Ran: *East Wind*
- Fukushima: *Mei*
- Yun: *Sori*
- Dick: *Lookout*
- Sollberger: *Riding the Wind II*

### 4. Flutter tongue

This is one of the most popular techniques in new music. Flutter tongues can be

produced throughout the entire flute register and at every dynamic level. The two primary types are the glottal flutter and one produced by rolling the tip of the tongue. The glottal method is generally recommended for the lower register and for quiet tones or phrases, while the tongue method is preferred for the higher register and with loud dynamics.

When practicing the glottal flutter tongue technique, players may want to imagine the throat being wide open and making a gurgling sound to provide constant air support. For the tongue method, players can benefit from saying the syllable “ter” with a strong “t” while keeping the throat wide open and adding a lot of air. By repeating this “ter” exercise, players can develop a short flutter tongue, gradually adding more and more air to make the tongue roll for a longer period.

#### Example 5.5

Notation for flutter tongue in mvt. I, m. 24



Other pieces that use this technique include

- Berio: *Sequenza for flute solo*
- Colquhoun: *Charanga*
- Ferneyhough: *Cassandra's Dream Song*

- Yun: *Sori*
- Higdon: *Rapid Fire*
- Takemitsu: *Itinerant*

*Air*

*Voice*

## 5. Harmonics ( ° )

Harmonics are produced by overblowing the fundamental fingerings from low B chromatically ascending to Bb to get different partials of the harmonic series. Each of these fingerings can produce at least three harmonics. Generally speaking, the higher the harmonic, the greater the need for strong support and fast air speed.

Players are encouraged to first practice playing tones of the harmonic series based on the lowest fundamental fingerings from low B to G, and then play a simple melody in the second or third octave using harmonics only. A more focused embouchure is needed for the higher harmonics; for the lower ones, the aperture needs to be wider, and the throat needs to be kept as open as possible.

### Example 5.6

Notation for harmonics in mvt. I, m. 70



Other pieces that use this technique include

- Dick: *Lookout*
- Berio: *Sequenza for flute solo* (double stop harmonics)
- Takemitsu: *Air*
- *Voice*
- *Itinerant*
- Higdon: *Rapid Fire*

### 6. Harmonic trill/tremolo

As the name implies, this technique involves the production of trills or tremolos on two harmonic notes.

Players will benefit from first practicing the harmonics individually, and waiting until they feel proficient with both before practicing trills on both. It is best to start at a slower speed, and to make sure both harmonics are clearly heard before gradually adding speed.

### Example 5.7

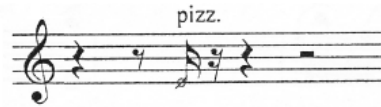
Notation for harmonic trill/tremolo in mvt. I, mm. 42–43



strong air stream.

### Example 5.8

Notation for pizzicato in mvt. I, m. 64



Other pieces that use the same technique include:

- Ferneyhough: *Cassandra's Dream Song* (lip)
- Hurel: *Loops* (lip)
- Ran: *East Wind* (tongue)

### 8. Varied vibrato (VL, VN, VR, VV, NVib)

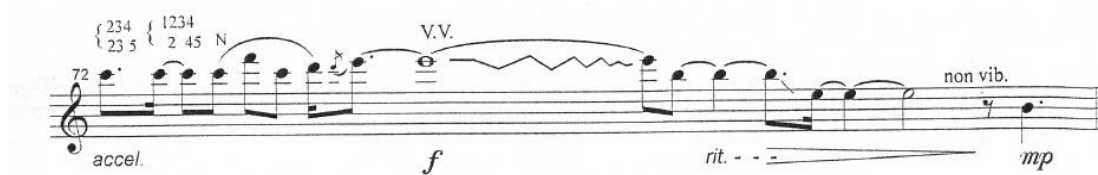
Contemporary flute players can choose from a number of vibrato speeds that include no vibrato, slow, and fast, among others. Composers specify vibrato types on their music scores. In *Reflection of the Flute*, Hung attached a list explanations for the abbreviations that she used to describe her desired effects: VL, vibrato lento; VN, vibrato normal; VR, vibrato rapid; VV, velocity variable; and NVib, non-vibrato. For VV she drew waves to indicate speed (fast to slow or vice versa).

Practicing players first need to feel comfortable making long tones and making sure

that their throats are sufficiently relaxed and flexible for executing vibratos at different speeds, progressing from non to slow to fast individually, and then going from one to another in both directions.

#### Example 5.9

Notation for varied vibrato in mvt. I, mm. 72–75



Another piece that uses the same technique is

- Ferneyhough: *Cassandra's Dream Song*

#### 9. Timbre tone/timbre change

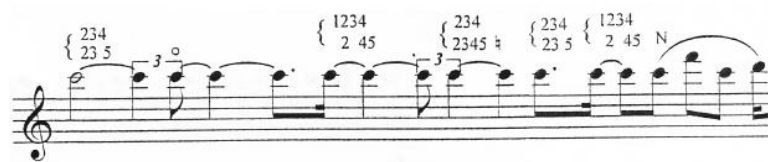
Timbre change, which results from changes in embouchure and flute angle, is one of the most popular effects used by contemporary flute players. There are many ways to manipulate timbre tone: three are changing the tension and shape of the embouchure, changing the space in the mouth, and changing the way of air stream. In *Reflection of the Flute*, timbre change is sometimes created by using alternate fingerings, with the specific fingering written above each note in the score. Since these fingerings are not normally used, the resulting pitches tend to be slightly sharp or flat, depending on the design of each flute.



The practice of writing fingerings above each note is very useful for musicians trying to master timbre change, meaning that musicians mostly need to work on each fingering individually, and then rehearse movement between fingerings. For those who are interested, I suggest practicing the timbre tone in the first movement of this concerto (mm. 70–73). At the early stage of practice, it is not necessary to add rhythm when moving between fingerings—it is sufficient to simply hold each note for two beats (quarter-note = 60) until a certain level of proficiency is achieved. Since the rhythm in *Reflection of the Flute* is quite complex, I suggest practicing it with regular C fingering before attempting to use the alternative fingerings.

#### Example 5.10

Notation for timbre tone/timbre change in mvt. I, mm. 70–73



Other pieces that use the same technique include:

- Ferneyhough: *Cassandra's Dream Song*
- Bon: *Whistle for a Friend*
- Holliger: *(t)aire(e)*
- Takemitsu: *Itinérant*

- Takemitsu: *Voice*
- Yuasa: *Domain*

## Second Movement

### 1. F#3 harmonic tone

The only extended technique in the second movement of the concerto is the F#3 harmonic tone in m.103 and 171. Both measures are identical; there is a change from the standard fingering of F#3 to F#3 harmonic.

### Example 5.11

Notation for F#3 harmonic in mvt. II, mm. 102–103



## Third Movement

In addition to glissando and varied vibrato (both described in the first movement section of this chapter), Hung added two techniques to the third movement:

## 1. Multiphonics

The execution of multiphonics is a technique that is frequently used in new music. It is similar to overblowing harmonics, but it requires more sophisticated control of the air stream and embouchure. Most multiphonics require specific fingerings that composers usually indicate on their scores.

To practice multiphonics, players need to first play the two pitches separately to become familiar with their embouchure positions and air streams. They should try to hold the lower pitch first, and then gradually move toward the embouchure position of the higher pitch while holding the first pitch. After that, practice consists of stabilizing the multiphonic and developing the ability to articulate it so that both pitches speak simultaneously. In general, multiphonics require larger apertures and wide open throats.

### Example 5.12

Notation for multiphonics in mvt. III, mm. 190–191



### Example 5.13

Notation for multiphonics in mvt. III, mm. 214–216



Other pieces that use this technique include

- Berio: *Sequenza* (first known use of this technique)
- Clarke: *Great Train Race*

*Zoom Tube*

- Dick: *Lookout*
- Carter: *Scrivo in vento*
- Colquhoun: *Charanga*

## 2. Bisbigliando

Translated as “whispering” in Italian, bisbigliando is a special tremolo effect in which a chord or note is rapidly repeated at low volume. The task for flute musicians is to imitate that effect on their instruments. On the list of explanations attached to the score, Hung wrote:

Bisbigliando or tonal variations can be obtained:

- a) by modifying lip pressure.
- b) by modifying the lateral tension of the lips.
- c) by certain fingerings that can be found

Example 5.14

Notation for bisbigliando in mvt. III, mm. 230–231, from slow to fast



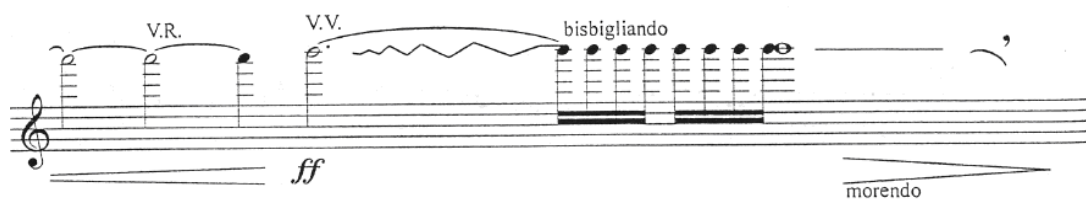
Example 5.15

Notation for bisbigliando in mvt. III, mm. 228–229



Example 5.16

Notation for bisbigliando in mvt. III, mm. 240–243



## Fourth Movement

In addition to pizzicato, glissando, and flutter tongue (all described in earlier sections),

Hung added four techniques to the fourth movement of *Reflection of the Flute*

### 1. Tongue ram: TR

The tongue ram is a forceful, explosive effect resulting in a tone that is a major seventh lower than the original fingering.

Execution entails completely covering the embouchure hole with the lips, blowing out a strong burst of air, and pushing the tongue into the embouchure hole to immediately stop the resulting tone. It is a good idea to initially practice this mouth motion without an instrument in order to learn how to coordinate the air stream and tongue movement.

### Example 5.17

Notation for tongue ram in mvt. IV, mm. 244–245



Other pieces that use this technique include

- Ferneyhough: *Cassandra's Dream Song*
- Holliger: *(t)aire(e)*

- Hurel: *Eolia*
- Botter: *Vert Fonce*

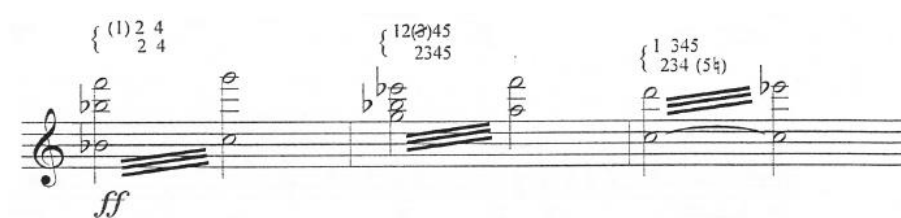
## 2. Multiphonic tremolo (trills)

As the name implies, two pairs of multiphonics are played in tremolo. Usually the multiphonic fingerings are specifically written out by the composer.

Mastering this technique initially requires that the player work on each multiphonic fingering many times individually, then work on each multiphonic tremolo pair before moving on to the next, eventually combining the pairs and playing them with the correct rhythm. As mentioned earlier, multiphonics requires a wide aperture and a large mouth space.

### Example 5.18

Notation for multiphonic tremolo (trills) in mvt. IV, mm. 284–286



Another piece that uses this technique is

- Jolas: *Episode I 1964*

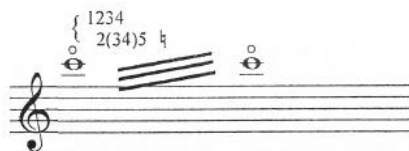
### 3. Timbre tremolo (timbre trills)

This technique is similar to that of a timbre trill—that is, trilling with alternate fingerings to achieve different tone colors. Usually the two timbres fluctuate slightly, even though they are on the same pitch. For tremolos on a single note but with different tone colors, composers usually write out the fingerings on their scores.

For the specific timbre trills used in Hung's concerto, musicians can start out by practicing long tones on the C harmonic without any tremolo in order to train the embouchure and to determine the strength that is required to produce the harmonics. When the lip muscle/embouchure is sufficiently strong, they can practice the tremolo with the written fingering. It is important to be careful when moving the fingers, to hold the flute in a stable manner to prevent movement between the lip-plate and the lips, and to ensure that the air stream moves smoothly without a barrier.

#### Example 5.19

Notation for timbre tremolo (timbre trills) in mvt. IV, m. 288



Other pieces that use this technique include

- Fukushima: *Requiem*



- Elmsly: *Three Doublesll, Light and Shade*
- Perezani: *L'Ombra dell'Angelo*
- Takemitsu: *Iténérant*
- Takemitsu: *Voice*

#### 4. Singing and playing (↑\... play sing)

It is possible to produce any pitch while singing and playing, the only limitation is natural vocal register. Singing and playing do not have to happen in unison; the voice can remain fixed while the fingering changes, or the singing can be varied while the fingering remains fixed. In *Reflection of the Flute*, singing and playing occur on fixed notes, with the voice sliding downward. As the voice goes down, the harmonic tone goes up.

Musicians may want to practice this technique by first doing it without the flute, trying to produce a vocalized, airy sigh while exhaling. Once this is achieved, the next step is to try it on the flute and to increase the intensity of the air stream. The air pressure must be strong enough to overcome the additional resistance produced by the vocal chords. Next, finger D1 and sing the same pitch, and then extend the technique to other notes. Once proficiency is achieved, try practicing the fixed fingering on D1 and the voice sings scales up a fifth from D1 and back. Then do the opposite, have the voice sustains on D1 while the fingering changes in diatonic steps up a fifth from D1 and back. Another suggestion is to practice

each note individually, holding it and singing as high as possible without sliding down. Then, as indicated by the composer, hold the note while sliding down the vocal line to achieve an upward-moving harmonic line.

#### Example 5.20

Notation for singing and playing in mvt. IV, mm. 297–298



Other pieces that use this technique include

- Clarke: *Zoom Tube*

*Great Train Race*

- Dick: *Lookout*

- Ferneyhough: *Cassandra's Dream Song*

### Difficulty Levels

Due to its advanced characteristics, *Reflection of the Flute* is a good piece for contemporary flute repertoire students who want to work in an exotic musical style. Multiple extended techniques that are popular among today's composers are found in this piece, presenting technical demands that require focused practice. The concerto cannot be

performed adequately until the musician has (a) achieved proficiency in all of the extended techniques, and (b) become thoroughly familiar with music performed on Chinese traditional instruments, especially the *diizi* and *guzheng*. The piece is suitable for teaching to both undergraduate and graduate music students, since it holds many lessons to be learned in terms of tone color, technique, extended technique, articulation, rhythm, and interpretation. The interpretation aspect is especially important, seeing that *Reflection of the Flute* requires a lot of imagination on the part of the performer.

### **Performance Suggestions**

Many passages in this concerto are intended to imitate the sounds made by a Chinese bamboo flute, therefore potential performers will benefit from listening to as much traditional Chinese bamboo flute music as possible to get the sounds of that instrument in their minds, as well as from listening to other forms of traditional Chinese music to get a general idea about the tone color, style, and expression that Hung is trying to achieve in *Reflection of the Flute*. If a bamboo flute is available, it is worthwhile to get some experience playing it.

Other suggestions include thoroughly studying the score of this concerto prior to making any attempt to play it, and working on all of the extended techniques individually

before playing from the beginning, because it requires a large number of techniques. Singing along with many of the techniques, especially note-bending, will help a performer get a sense of the correct rhythm in this rhythmically complex composition. While learning this piece, I found it very helpful to sing the flute part several times to become familiar with the pacing. Next, I suggest learning this concerto section by section, studying the piano accompaniment at the same time. If it is available, reading the entire score will help the performer understand the orchestration and the interaction between the solo flute and ensemble.

## CHAPTER VI – ON PLAYING *REFLECTION OF THE FLUTE*

### Personal Experience

*Reflection of the Flute* was written in 2001 and it was in the same year that I performed this piece. Before learning how to play this piece, my experience was almost exclusively with baroque, classical, and romantic period works. The few early modern pieces I have performed are very different from Hung's, such as *Density 21.5* by Varèse and *Sequenza* by Berio. In this piece, I had to learn new notation, tone colors and interpretive ideas; therefore, I worked with the score for a longer-than-usual period before actually trying to play it. Further, there are no recordings of this recently commissioned work, meaning that I had very little in the way of guidance. I waited until I received some instruction from my teacher, and then started slowly reading and singing the score without playing anything on the flute. I categorized the most difficult passages, especially the ones with extended techniques, and practiced them section by section. After a certain period of time, I was able to connect sections and play larger parts of individual movements, although slowly.

I believe the first and third movements are more challenging in terms of maintaining the required rhythm while focusing on the extended techniques, especially the tone color changes and multiphonics. It is important to make sure that the beats fall in the right places, since eventually the piece must be played with either a pianist or full orchestra. Most flutists

do not have access to a full orchestra when learning a concerto, therefore I will only discuss the piano part in this chapter. Of course, that means learners must thoroughly read and understand the piano part, but they must not forget the element of imagination while interpreting the score.

When reading or playing with the piano accompaniment, musicians need to remember that the rhythm in *Reflection of the Flute* is very precise, and that the rubatos have been carefully written out for a specific reason. However, there is some flexibility and freedom regarding the accelerandos and ritardandos written with feathered beaming, as in example 6.1.

#### Example 6.1

Figure with accelerando and ritardando, in mvt. I, m. 54



There are two specific places where the rhythm can easily be lost:

1. The note-bending sections in the first movement, including the glissandi in mm. 10–12, mm. 50–51, and mm. 65–66 among other sections. Although these sections suggest freedom on the part of the performer, Hung wrote out the rhythm carefully and

precisely, indicating that she had strong ideas about pacing and the desired effects of note-bending. The challenge for flutists is to match Hung's rhythmic intentions while making the music sound natural and non-mechanical.

2. The multiphonic section in the third movement. Since it is part of the melody, it is also carefully written out in terms of rhythm for both the flutist and pianist. Hung's clear intent was to create a mysterious, intertwining sound between the musicians, a combined color that demands precise rhythmic agreement rather than improvisation.

#### Example 6.2

Example of precise rhythmic expression of note bending in mvt. I, mm. 50–51



#### Example 6.3

Example of precise rhythmic expression of multiphonics in mvt. III, mm. 187–189



It is especially important to blend the sounds of the flute and accompanying instrument during the first movement, especially in mm. 4–16, and third movement,

mm. 183–194 and mm. 214–229, since the emphasis in those parts is on ensemble playing.

In this regard, *Reflection of the Flute* can be analyzed as a complete chamber music piece rather than as a concerto with flute solos.

### **Philosophical Aspects of Interpretation and Performance**

As discussed in earlier chapters, Hung received inspiration from the *I Ching* and Taoism, especially the concepts of *yin* and *yang* and how they are used to interpret the ways of the universe and the nature of all things. These ideas and concepts are expressed through a performer's imagination, character, and fluency.

#### ***1. Imagination***

This aspect is especially important in terms of tone color, vibrato and the pacing of accelerandos. As discussed previously, *yin* is considered a negative, passive, and weak force, and *yang* their opposites. Tone color is the primary means through which these contrasting forces are expressed in *Reflection of the Flute*. Imagination is essential to make the individual tone colors, as well as the entire piece, lively and unique. Sections expressing the *yin* force require an airy sound with just a hint of tone, and sections expressing the *yang* force require loud dynamics, active motion, and strong tones. Regarding vibrato, in the *yin* passages it



needs to be more subtle, while in the *yang* passages it needs to be stronger and faster.

However, it is important to remember that these two forces are in a constant state of interplay, therefore in some phrases they may coexist or alternate very quickly, constantly pushing and pulling against each other in the manner of all phenomena.

Another aspect of this piece that requires imagination is pacing, including the pacing of the *accelerando* and *ritardando* passages, and precise pacing between phrases. Again, the *accelerando* and *ritardando* sections need to sound natural but not rigid. In *yin* sections the pacing between phrases needs to sound relaxed and moderate, in *yang* sections it needs to be more intense. In both cases, interpretation requires the support of the musician's imagination. This is where Hung encourages individuality.

## **2. Character**

Hung uses technical elements to present a different “character” in each of the four movements: *Spring: The Flute in the Winds*; *Summer: The Flute after the Rain*; *Autumn: The Flute in the Moonlight*; and *Winter: The Flute of the Snow*. It is the flutist's responsibility to bring out each movement's character, despite the lack of significant pauses between them. According to my experience, performers need to focus on expressing the main characteristics of each movement in order to convey the central idea of *Reflection of the Flute*: the cyclical nature of

change in the universe.

The wind theme in the first movement requires airy tones (both with and without hints of actual notes) plus tremolo, flutter tonguing, and note bending to present images of swaying in the wind. The different vibrato techniques used in this movement are meant to express the idea of tree branches swaying in the wind—the fragmental motif features a very windy scene that starts the entire piece. Hung also uses the technique of motif acceleration to express the idea of strong wind, as shown in Example 6.4, 6.5 and 6.6.

#### Example 6.4

Airy tone, note bending, flutter-tongue, and accelerando in the opening section of *Reflection of the Flute*, in mvt. I, mm. 4–9



Performers will want to start the first gesture with a completely airy tone, adding a bit of real tone in m. 7. A focused D# slowly appears and becomes the focus of a flutter-tongue; the phrase ends with a combination of mixed scale and airy tone. This is where experience playing or comprehensively listening to traditional Chinese music on a bamboo flute can help a performer find inspiration for interpretation.

### Example 6.5

Acceleration of motivic fragment on the piano part, in mvt. I, m. 50–51



From my experience, I suggest that performers work on making transitions between rhythmic elements as smooth as possible, without any accents.

### Example 6.6

Acceleration of the rest between motivic fragments (excerpt from piano part) in mvt. I,

m.1-4



It is important to make sure that the rests are sufficiently long (as precisely written), and to avoid accents during each entrance.

The second movement features an ongoing sixteenth-note motif involving both the flute and piano accompaniment. The constancy of the motif emphasizes the fresh and prosperous feeling that occurs after a summer rainstorm. As stated in Chapter 4, the motif also expresses Hung's interest in celebratory festival music—another aspect of high-energy excitement expressed via small rhythmic units and intensive rhythmic organization.

Performers must remember to play this movement with a strong sense of rhythm, to bring out the accents, and to make their articulations very clear.

#### Example 6.7

Example of intensive rhythmic expression in mvt. II, mm. 122–124

The image shows a musical score for measures 122-124. The top staff is for the Flute (Fl.) and the bottom staff is for the Piano (Pn.). Both parts are marked with a forte (ff) dynamic. The Flute part begins with a measure rest in measure 122, followed by a series of sixteenth-note triplets with note-bendings in measures 123 and 124. The Piano part features a complex, rhythmic accompaniment of sixteenth-note triplets with note-bendings throughout the three measures. The key signature has one sharp (F#) and the time signature is 4/4.

The third movement features multiphonics on the flute, and sustaining outer voices and moving inner voices on the piano. The multiphonics emphasize the blurred and transparent images of moonlight, in large contrast to the rhythmic and animated aspects of the second movement. Another element that repeatedly appears in this movement is the use of note bending to connect sixteenth-note triplets; the bending notes signify branches swaying in the wind, and the triplets represent the falling of leaves. At the end of this movement one finds a cadenza using a series of note-bendings and sixteenth-note triplets, suggesting falling leaves on a windy autumn day.

### Example 6.8

An example of multiphonics used in mvt. III, mm. 187–189



Performers need to play the multiphonics as smoothly as possible, making sure the multiphonics speak on the correct rhythm, and emphasizing the proper crescendo and diminuendo.

### Example 6.9

An example of multiphonics with sustaining outer voices and moving inner voices on the piano part in mvt. III, mm. 190–193

A musical score for two staves: Flute (Fl.) and Piano (Pn.). The Flute part features multiphonics with various fingerings and breath marks, including a dynamic marking of *mf*. The Piano part features sustained outer voices and moving inner voices, with a dynamic marking of *p*. The score is written in a single system with a key signature of one flat and a 3/4 time signature.

It is important to keep both flute and piano part in correct rhythm yet without losing the sense of smoothness.

### Example 6.10

An example of note bending plus sixteenth-note triplets used in mvt. III, mm. 202–204



Performers must purposefully avoid making the sixteenth-note triplets too short, while using gentle articulation.

The tongue-ram technique used in the fourth movement implies a sense of cold. As a short sound effect, tongue rams do not entail melody; throughout the tongue-ram section (mm. 244–265) one hears only two notes (an A and a B) that are used to create a sense of cold quietude, suggesting an ice storm on a freezing winter night. Performers need to make the tongue rams sound dry and rhythmic. Another feature of this movement is a contrasting figure in the first section consisting of thirty-second notes played by the flutist and sixteenth notes played by the pianist—an accented rhythmic pattern evoking images of a winter storm. However, there is a surprisingly peaceful moment at the end of this movement (mm. 291–310, also the final part of the entire concerto) that expresses calm following the frightening storm. The composer uses a singing-and-playing technique involving sustained notes to create this image, ending the entire piece with a harmonic C.

### Example 6.11

Tongue-ram with two-note piano motif used in mvt. IV, mm. 244–247

Musical score for Example 6.11, showing Flute (Fl.) and Piano (Pn.) parts. The Flute part features a tongue-ram (TR) and a two-note piano motif (pizz.) with dynamics *mf* and *f*. The Piano part has a tempo marking of 88 ~ 96 and a dynamic of *pp*.

In this section, focus on making tongue-ram sound dry and rhythmic

### Example 6.12

Frightening storm section in mvt. IV, mm. 277–278

Musical score for Example 6.12, showing Flute (Fl.) and Piano (Pn.) parts. The Flute part features a series of rapid, slurred notes. The Piano part features a series of rapid, slurred notes.

It is important to make sure that all the thirty-second notes are played with great air support to make it sound violent and stormy

### Example 6.13

Singing and playing section in mvt. IV, mm. 299–302

Musical score for Example 6.13, showing a single melodic line. The line features a series of slurred notes with dynamics *mp* and *mf*.

Performers need to avoid excessive accents during each entrance, and to focus on evoking a quiet and peaceful mood

### **3. *Fluency***

Performers need to be mindful of fluency throughout *Reflection of the Flute*. An important part of Chien Hui Hung's approach to composition is the idea of music as both an improvisational and natural form of performance. The challenge for flutists is to master the technical aspects in order to make the music sound improvisational. Hung's emphasis on storytelling means that performers need to approach the piece as if telling the story in detail from beginning to end, using specific characters, pacing, movement between the forces of *yin* and *yang*, and proper expression of the story's climax to reflect the overall theme of natural cycles.

In summary, based on my experience of learning and playing this piece, it has a unique life and philosophical approach that sets it apart from other flute-centered works. Playing it requires an open mind and creative approach to express the idea of natural cycles. Hung wrote *Reflection of the Flute* in a manner that allows for considerable imagination on the part of performers. Although it is a technically difficult piece, it is one that tells a story, and musicians—like storytellers—have their individual ways of presenting the same story. I



personally view this work as a reference book for explaining how nature works in the universe, with the four movements giving me a long list of rich images for interpreting this idea using the *I Ching* principles of simplicity, variability and persistence. By studying this piece deeply, musicians can construct a more precise understanding of natural and universal cycles.

## CHAPTER VII – CONCLUSION

Today's cross-cultural exchanges make it possible for residents in countries from all parts of the world to experience all kinds of music, theater, and art through recordings as well as live performances. One aspect of the integration of what we currently call “Eastern” and “Western” music is that it occurs at all levels, from the most exclusive presentations limited to wealthy audiences, to everyday participants during their daily life activities. Many professional musicians are actively synthesizing Eastern and Western influences in their compositions, thereby accelerating the phenomenon of musical cross-fertilization and invention. Accordingly, music resembles other cultural products that have both international characteristics and regional colors.

*Reflection of the Flute* contains two contrasting elements: free improvisational style and an organized format. Through these elements, Chien-Hui Hung allows for the interplay of conventional and innovative perceptions, sometime simultaneously. The form of this concerto reflects the influences of her Eastern cultural cultivation and Western musical training. The former emphasizes an expression of spirit, the latter structural control of an organized composition. The conventional side is also reflected in her choice of medium for presenting her compositions: an orchestra consisting of modern Western instruments (e.g.,

flute, violin, piano) and following certain conventions of Western classical music genres (e.g., concertos, woodwind quintets and quartets).

In this dissertation I showed how Hung's approach to innovation combines aspects of Asian sound and spirit with Western musical conventions and genres, resulting in a fusion of several musical styles. For instance, the score for *Reflection of the Flute* adheres to the constraints of a Western four-movement concerto, but within each movement one finds many examples of Chinese traditional music effects meant to fuel the audience's imagination. The Asian aesthetics and musical ideas found in this concerto underscore Hung's appreciation of the musical and cultural traditions of her ancestors, as well as the encouragement of her various teachers to add Western conventions to create a piece of art that is both unique and intensely personal.

It is my hope that through this document I have successfully given readers a more thorough understanding of this contemporary flute concerto in terms of style, extended techniques, and Chinese philosophical foundation. Further, it is my hope that this document will encourage flutists—whether students, teachers, or performers—to investigate the nature and possibilities of their instruments in greater depth—especially in terms of personal expression, as was the intent of the composer.

### Suggested Pieces for Further Study

In addition to *Reflection of the Flute*, Hung's major flute works include *L'ame en Fuir* (for flute duet), *Chivalrous Legend* (Concerto for flute and timpani), *Lok Lok* (for flute ensemble), and *Legend of Moniang* (Concerto for flute). Hung has also constructed a piece for flute and piano named *White Peony*, in which the piano part is a direct transcription of Debussy's *Arabesque Number 1*, and the flute part is a Taiwanese folk song name *White Peony*—a simple yet powerful synthesis of Eastern and Western musical elements, through which Hung honors the beauty of Asian aesthetics. Further study of all these pieces will give musicians and non-musicians alike a more complete understanding of Hung's compositional style.

I also suggest that readers listen to the works of other Asian composers such as Isang Yun, Toru Takemitsu, and Kazuo Fukushima. All three have written pieces using the same techniques as those discussed in this dissertation, and are well known for infusing Asian aesthetics into Western classical forms. Suggested works include Yun's *Garak* for flute and piano, *Samolo* for solo Alto flute (with a strong element of ritual music), and *Sori* for solo flute; Takemitsu's *Air for Solo Flute*, and *Itinerant for Solo Flute*; and Fukushima's *Mei*. All of these pieces can serve as useful background material for enhancing one's understanding of the creative style that Chien-Hui Hung regularly relies on to add a sense of diversity to her

compositions.

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## APPENDIX I

### Chien-Hui Hung List of Work

- 1985     ***Le Voyage D'Hiver***  
          For Orchestra
- 1986     ***Le Concerto Pour Marimba***  
          For Marimba and String Orchestra
- 1988     ***Le Pièce pour Violon Seul***  
          For Violin Solo
- 1989     ***Trois Poèmes De Chant funèbre***  
          For Soprano and Piano
- La Geometrie***  
          For Viola and Cello
- 1991     ***Prelude***  
          For Chamber Orchestra
- La Serie Sur Le Theme De Stravinsky:***  
          For French Horn Solo  
          For Two Pianos  
          For String Trio (Violin, Viola , Cello)  
          For Flute Quartet (Four Flutes)  
          For Quintet (Viola, Cello, Flute, French Horn and Piano)
- 1992     ***Nirvana***  
          For Electronic Music (Pre-recorded Tape)
- 1993     ***Le Cercle de Cinq Éléments***  
          For Five Marimbas
- La Tendance Ondulante***  
          For Oboe and Pre-recorded Tape
- 1994     ***La Montagne Et De Temple***  
          For 2 Violins, 2 Violas, 2 Cellos, 1 Bass and 2 Percussions
- Duo Pour Flûte Basse Et Alto***  
          For Bass Flute and Viola
- 1995     ***Le Chant Transfigure***  
          For Orchestra

- 1996     ***L'Heritage***  
             For Percussion Ensemble
- 1997     ***Le Concerto Pour Marimba***  
             For Marimba and 3 Percussions
- La Lune***  
             For Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Piano and Percussion
- Le Concerto Pour Alto Et Orchestre A Cordes***  
             For Viola and String Orchestra
- Duo Pour Violon Et Percussion***  
             For Violin and Percussion
- 1998     ***Le Concerto Pour Alto***  
             For Viola and Orchestra
- Quintette à vent***  
             For Woodwind Quintet
- Wang ZhaoJun***  
             For Flute and Piano
- 1999     ***Le Chant Transfigure II***  
             For Percussion Ensemble
- Le Bouddha Et Le Lion***  
             For Percussion Ensemble
- 2000     ***Le Hymne Pour Les Tambour***  
             For Percussion Ensemble
- Les Poèmes pour Alto Seul***  
             For Viola Solo
- 2001     ***Speedy Drum I***  
             Concerto for Timpani and Chinese Drum
- Le Reflection De Flûte***  
             For Flute and Orchestra
- La Serpent Blanche***  
             For Percussion Ensemble
- 2003     ***L'Ame En Fuir***  
             For Two Flutes
- 2004     ***Les Peintures De Percussion***  
             For Percussion Ensemble
- 2005     ***L'Impression De Paris***  
             For Percussion Ensemble

- Bravo Anman!***  
For Saxophone and Orchestra
- La Chanson De Pilgrim***  
For Soprano and Piano
- Le Couronnement I***  
Concerto for Seven Blocks and Percussion
- 2006 ***Speedy Drum II***  
Concerto for Timpani and Chinese Drum (Chinese Orchestra Version)
- Le Couronnement II***  
Concerto for Seven Blocks and Percussion (Chinese Orchestra Version)
- Fantasia***  
For Marimba Ensemble
- 2007 ***The Wave***  
For Marimba Ensemble
- 2008 ***Moving Sound***  
Concerto for Percussion and Orchestra
- Duo***  
For Viola and Piano
- 2009 ***Héroïne Légendaire (Mu Guiying)***  
For Beijing Opera and Percussion
- Rhapsody of Taiwanese opéra***  
For Steel Drum Ensemble
- Lok Lok***  
For Flute Ensemble
- 2010 ***Mulan I***  
For Beijing Opera and Percussion
- Dream of The Red Chamber (Lin Daiyu)***  
For Marimba Solo
- Ensemble***  
For Chinese Bamboo Flute and Bass Lute Duet
- Rouge***  
For Flamenco Dancer and Solo Marimba
- Chivalrous Legend***  
Concerto for Flute and Timpani
- 2011 ***Caprice England***  
For Percussion Ensemble

***The Beauty (Xi Shi)***

For Orchestra

***Waka***

For Violin, Viola, Cello and Piano

***Concerto***

Concerto for Chinese Drums and Chinese Orchestra

2012 ***Legend of Moniang***

Concerto for Flute

2013 ***Mulan II***

For Beijing Opera and Percussion

## APPENDIX II

Flute and Piano Score for *Reflection of the Flute*

# 笛 韻 心 事

♩ = 86

洪千惠 曲

Flute

Piano

*pp*

*p*

8va

♩ = 86

Red.

Fl.

Pn.

*mp*

*mf*

*f*

*mp*

(8va)

Red.

Fl.

Pn.

*mp*

*mf*

*mf*

(8va)

gliss.

3

6

6

\* Red.

\* Red.

\* Red.

Fl. 13

gliss.

*f*

rit.---

(Sua)

Pn.

*f*

rit.---

\* Red.

♩ = 112

Fl. 16

*mf*

(Sua)

♩ = 112

Pn.

*mf*

Red.

\* Red.

Fl. 21

gliss.

*mf*

*f*

Pn.

*f*

\* Red.

Fl. *mf* gliss. gliss.

Pn.

\* Red.

Fl. *f* gliss. *f*

Pn.

\*

Fl. *ff*

Pn.

Red.



Fl. 35 *ff* *ff*

Pn. *Red.* \* *Red.* \*

Fl. 39 *ff*

Pn. *Red.* \* *Red.* \* *Red.*

Fl. 42 *fff* *accel.*

Pn. *ff* *fff* *accel.* \*

Tempo rubato

Fl. *f* *mf* *mp* *mf* *mp* *p*

Fl. *gliss.* *mp*

Pn. *mp*

*Red.* \*

Fl. *mf*

Pn. *Red.* \* *Red.*

Fl. *mf*

Pn. *Red.\** *Red.* \*

Fl. 57 *mp* *gliss.* *p* *rit.---* *mp*

Pn. *p* *rit.---*

\* Red.

Fl. 81 *p* *rit.---* *p* *pp* *pizz.* *ppp* *rit.---*

Pn. *rit.---* *pp* *rit.---* *ppp*

\* Red. \* Red. \* Red. \* Red. \*


Fl. 65 *Tempo rubato* *V.V.* *p* *gliss.* *mf*

Fl. 69 *f*

N { 234 23 5 } 3 o { 1234 2 45 } { 234 2345 4 }



Fl. *accel.* *f* *rit.* *mp* *non vib.*

Fl. 

**Pn.**

$\text{♩} = 88 \sim 96$

*mp*

A musical score for Piano (Pn.) in 7/8 time. The tempo is marked as quarter note = 88 to 96. The dynamics are mezzo-piano (mp). The score consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a sharp sign. The piece is divided into four measures by bar lines.

Fl.

Pn.

*mf*

80

81

82

The image shows a musical score for Flute (Fl.) and Piano (Pn.). The Flute part is on a single staff, and the Piano part is on two staves (treble and bass). The score is for measures 80, 81, and 82. Measure 80 starts with a treble clef and a key signature of one sharp (F#). The Flute part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The Piano part has a treble clef and a key signature of one sharp. It starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part has a series of eighth and sixteenth notes. The dynamic marking *mf* is present in measure 80. The score ends with a double bar line in measure 82.

83

Fl. *f*

Pn. *f*

85

Fl. *mf*

Pn. *f* *mf*

88

Fl. *f*

Pn. *mf*

Fl. 91

Pn.

*f* *mf* *f*

Fl. 94

Pn.

*ff* *ff*

Fl. 97

Pn.

*f* *f* *mf* *f*



Fl. *100* *ff*

Pn. *mf* *f* *ff*

3rd Red.

Fl. *103* *p*

Pn. *p*

Fl. *107* *mp* *mf*

Pn. *mp* *mf*

Fl. *f*

Pn. *f*

Fl. *ff*

Pn. *ff*

Fl. *ff*

Pn. *ff*



Fl. 119 *f*

Pn. *f*

This system contains measures 119 to 121. The Flute part begins at measure 119 with a melodic line. The Piano part provides a dense, rhythmic accompaniment. Dynamics include forte (f) for both parts.

Fl. 122 *ff*

Pn. *ff*

This system contains measures 122 to 124. The Flute part continues its melodic line. The Piano part continues its dense, rhythmic accompaniment. Dynamics include fortissimo (ff) for both parts.

Fl. 125 *f* *ff*

Pn. *f* *ff*

This system contains measures 125 to 127. The Flute part continues its melodic line. The Piano part continues its dense, rhythmic accompaniment. Dynamics include forte (f) and fortissimo (ff) for both parts.

128

Fl.

Pn.

130

Fl.

Pn.

*f*

132

Pn.

*f* *p* *f* *p*

Pn.

134

*p* *f*

Pn.

136

*f*

Pn.

138

*f* *p*

Pn.

140

*f* *p* *p* *f*



143

Fl.

*f*

Pn.

*mp*

145

Fl.

Pn.

148

Fl.

Pn.

Fl. *ff*

Pn. *ff*

Fl. *f*

Pn. *f*

Fl. *f*

Pn. *mf*

159

Fl.

Pn.

*f*

*mf*

*f*

Measures 159-161. Flute (Fl.) has a rest in measure 159 and enters in measure 160 with a sixteenth-note melody. Piano (Pn.) plays a continuous sixteenth-note accompaniment. Dynamics are *f*, *mf*, and *f*.

162

Fl.

Pn.

*ff*

*ff*

Measures 162-164. Flute (Fl.) and Piano (Pn.) both play sixteenth-note patterns. Dynamics are *ff* and *ff*.

165

Fl.

Pn.

*f*

*f*

*mf*

*f*

Measures 165-167. Flute (Fl.) has a rest in measure 165 and enters in measure 166 with a sixteenth-note melody. Piano (Pn.) plays a continuous sixteenth-note accompaniment. Dynamics are *f*, *mf*, and *f*.



Fl. 168 *ff*

Pn. *mf* *ff*

3rd Red.

Fl. 171 *fp*

Pn. *fp*

3rd Red.

$\bullet = 72$  C.V.

Fl. 175

Pn. *p* *mp* *mf*

3rd Red.

Fl. 181  $\{ \begin{smallmatrix} 2 & 4 \\ 2345 \end{smallmatrix} \}$   $p$   $\{ \begin{smallmatrix} 1 & 34 \\ 234 \end{smallmatrix} \}$   $mp$

Pn.  $mp$   $p$   $Red.$   $3rd Red.$   $Red.$

Fl. 186  $\{ \begin{smallmatrix} 1 & 34 \\ 2345 \end{smallmatrix} \}$   $mf$

Pn.  $mf$

Fl. 189  $\{ \begin{smallmatrix} 1 & 34 \\ 234 \end{smallmatrix} \}$   $mf$   $\{ \begin{smallmatrix} 1 & 34 \\ 2345 \end{smallmatrix} \}$   $mp$   $p$   $accel.$

Pn.  $p$   $3$   $3$



♩ = 86

Fl. 193

*pp* *mf*

Pn.

♩ = 86

Fl. 197

*f*

Pn.

Fl. 201

Pn.

Fl. 204 *mf* *mp* *accel.*

Pn.

Fl. 207 *p* *pp* *rit. - - -* ♩ = 60

Pn. *rit. - - -* ♩ = 60 *pp*

Fl. 210 *f*

Pn. *p* *rit.*

This page contains three systems of musical notation for a Flute (Fl.) and Piano (Pn.) ensemble. The first system covers measures 215 to 224, the second system covers measures 219 to 228, and the third system covers measures 223 to 232. The Flute part features melodic lines with various articulations, including slurs, accents, and triplets. The Piano part provides harmonic support with chords and moving lines, also including triplets. Dynamic markings such as *mf*, *mp*, and *p* are used throughout. The third system concludes with the instruction *bisbigliando* (whispering) and a series of *Red.* (Reduction) markings under the piano part.

Fl. 215 *mf* 1234 2345 *mp* 1234 3454

Pn. 3

Fl. 219 *p* 1234 23 5 3

Pn. 3

Fl. 223 *mp* 1234 234 *bisbigliando*

Pn. 3 3 3 3 3 3 3 3 *Red.* *Red.* *Red.* *Red.*



Fl. 227

*rit. - - -* *p* *mf* *f*

Tempo rubato  
bisbigliando

Pn.

Tempo rubato

Fl. 231

*ff* *f* *mf*

Fl. 234

*mf* *rit. - - -* *f*

N

V.L.

Fl. 238

V.N. V.R. V.V. bisbigliando

*ff*

morendo

Fl. 243

$\text{♩} = 88 \sim 96$  T.R. *mf* *f* pizz.

Pn.  $\text{♩} = 88 \sim 96$  *pp*

247

Fl.

*f*

Pn.

*8va* ---

*mf*

*f*

250

Fl.

*mf*

*gliss.*

Pn.

*tr*

*mf*

253

Fl.

*f*

*mf*

*gliss.*

*f*

Pn.

*f*

Fl. 257

gliss.

3

Pn.

8va

tr

8va

*mf* *mp* *mf*

Fl. 260

Pn.

*f* *mp* *p* *f*

Fl. 263

tr

*f*

Pn.

sub. *p*

*mf*



Fl. 273 *tr* *ff*

Pn. *mp* *mf*

Fl. 276 *tr*

Pn.

Fl. 278

Pn.

Fl. *fff*

Pn. *f*

Red. \* Red. \* Red. \* Red. \*

Fl. *ff*

Pn. *ff*

Red. Red. Red. Red. Red. Red. Red. Red.

{ (1) 2 4  
2 4

Fl.

Pn.

{ 1 3 4 5  
2 3 4 (5 4)



Fl. *288* { 1 (3) 4 5 } { 1234 234(54) } { 1234 2(34)5 }

Pn. *ff*

Fl. *288* { 1234 2(34)5 }

Pn. *f*

Fl. *290* ♩ = 72

Pn. *mf* *p* *mp* *mf* *sub.p*

*3rd Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Fl. *mf* *gliss.* *mp*

Pn. *Red.*

296 play *mf* *gliss.* *mp*

Pn. *Red.* *Red.*

Fl. *mf* *p*

Pn. *Red.* *Red.* *mp* *8va*

300 *mf* *p*

Pn. *Red.* *Red.* *mp* *8va*

Fl. *mp* *ppp*

Pn. *p* *pp* *ppp* *Red.* *Red.* *Red.*

304 *mp* *ppp*

Pn. *p* *pp* *ppp* *Red.* *Red.* *Red.*